NEW ZEALAND SCHOOL OF MUSIC

NZSM 401 *Project in Composition/Sonic Arts 1*
30 POINTS

TRIMESTER 1 2015

Important dates

Trimester dates: 2 March to 1 July 2015
Teaching dates: 2 March to 5 June 2015
Easter/Mid-trimester break: 3 to 19 April 2015

Last assessment item due: 26 June 2015
Study period: 8 to 12 June 2015
Examination/Assessment Period: 12 June to 1 July 2015

Withdrawal dates:

Refer to www.victoria.ac.nz/students/study/withdrawals-refunds. If you cannot complete an assignment, or sit a test or examination, refer to www.victoria.ac.nz/students/study/exams/aegrotats.

Class times and locations

Supervision meetings: time and location to be arranged with supervisor in the first week of the trimester.
Composer Workshop: Wednesday, 3:10pm–4:30pm (Adam Concert Room).

Names and contact details

Course Coordinator:	Dugal McKinnon
Contact phone:	463 6448 **Email:** dugal.mckinnon@nzsm.ac.nz
Office located at:	Room MS305, Kelburn Campus
Office hours:	TBA
Other staff member(s):	TBA
Programme Administrator:	Fiona Steedman **Email:** fiona.steedman@nzsm.ac.nz

Communication of additional information

Official notices issued after the course has commenced will be posted on the board outside the NZSM office on the Kelburn Campus. Notices concerning a number of courses will also be posted on Blackboard. The Course Coordinator will specify if Blackboard will be used.

Prescription

Supervised independent study in composition or sonic arts, resulting in a portfolio of compositions and/or sound-based works

Course learning objectives (CLOs)

A student successfully completing this course will be able to:
1. complete an approved portfolio of compositions and/or sound-based works that evidences an individual creative voice and clear technical command in the chosen medium
2. demonstrate the consolidation of creative abilities garnered at undergraduate level, and advancement upon these through the completion of the portfolio
3. prove their ability to propose, produce and critically comment upon an independent, self-directed project.

These learning objectives contribute to the NZSM Graduate Attributes. For a full list, please see www.nzsm.ac.nz/study-careers/graduate-attributes

Teaching format

This course is taught as individual lessons with a nominated supervisor or supervisors.
See attached course syllabus for more information.

Mandatory course requirements

In addition to achieving an overall pass mark of 50%, students must:

> a) complete each item of assessment worth at least 10%. Where the item contains multiple subcomponents (e.g., a portfolio of journal entries, or similar), students must complete at least 50% of those subcomponents.
> b) attend at least 9 of the Composer Workshops held during every trimester of enrolment in this course (only for students enrolled in this course on the Kelburn Campus)
> c) attend at least 2 of the Composer Workshops held during every trimester of enrolment in this course (only for students enrolled in this course on the Mt Cook Campus)
> d) present a recital of these works to the satisfaction of the supervisor (only for students submitting works in a jazz idiom).

Workload

A 30-point one-trimester course should require at least 300 hours' work (including class time). This means that during the trimester, the mid-trimester break and study week you should be prepared to spend, on average, 20 hours per week involved in composing (16–18 hours), related technical work (such as preparing scores/parts, mixes, debugging code, etc.), studying scores (if relevant to your project work) and/or engaging in analytical listening to recommended recordings (2–4 hours), and attending meetings with your supervisor.

Assessment

Approved assessment regime

The following assessment regime has been approved by the NZSM Academic Committee:

There is 1 item of assessment:
Portfolio of compositions and/or sound-based works, of a scope approved by the supervisor.
Related to learning objectives 1–3. (100%)

Assessment details for this offering

Assessment items and workload per item	%	CLO(s)	Due date
Portfolio of compositions and/or sound-based works, of a scope approved by the supervisor.	*100*	*1–3*	*26/06/2015*

Submission and return of work

Assignments should be deposited in Dugal McKinnon's mailbox.

Marked assignments will be returned to the student pigeonholes.

Assignments will normally be marked and returned within three weeks of submission.

NB: This course is moderated, so all students are requested to retain all marked assessment items, in the event that they are required at the end of the course.

Extensions and penalties

Extensions

Students, who for exceptional reasons can justify an extension for an item of assessment, must apply to the Course Coordinator *before* the due date. Please note that no extensions can be granted for tutorial assignments.

Penalties

Assignments must be submitted by the due dates. In fairness to other students, unless a medical certificate is produced, assessment submitted after 5:00pm on the due date will be subject to a 5% demerit on your grade, increasing by 5% each further working day it is overdue.

Materials and equipment and/or additional expenses

Supervisors may recommend materials as required.

Practicum/placement/field trip/internship arrangements

TBA. Any such arrangements depend on the supervisor's recommendation, and the nature and scope of the approved project.

Set texts

There are no set texts for this course.

Recommended reading

Composition

Ferneyhough, Brian (1980). "Unity Capsule: An Instant Diary" in Cox, Christoph, and Daniel Warner (eds) *Audio Culture: Readings in Modern Music*. Bloomsbury Publishing, 2004.

Ford, Andrew (1993). *Composer to Composer: Conversations about Contemporary Music*. Hale & Iremonger.

Hall, Patricia, and Friedemann Sallis (2004). *A Handbook to Twentieth-Century Musical Sketches*. Cambridge University Press.

Hind, Rolf (2006). "Some Thoughts on Improvisation." *Contemporary Music Review* 25, no. 5–6: 631–32.

Hohmaier, Simone (2001). "Analysis-Play-Composition: Remarks on the Creative Process of György Kurtág." Contemporary Music Review 20, no. 2–3: 39–50.

Ligeti, György, and Jonathan W. Bernard (1993). "States, Events, Transformations." *Perspectives of New Music* 31, no. 1: 164–71.

Lucier**,** Alvin (2012). *Music 109: Notes on Experimental Music* (Wesleyan University Press)

Saariaho, Kaija (1987). "Timbre and Harmony: Interpolations of Timbral Structures." *Contemporary Music Review* 2, no. 1: 93–133.

Stroppa, Marco (1989). "Musical Information Organisms: An Approach to Composition." Contemporary Music Review 4, no. 1: 131–63.

Tenney, James. "Form in 20th-century Music." (PDF) http://www.plainsound.org/pdfs/Form.pdf

Creativity

Adkins, Monty (2014). *Nodalism and creative practice.* In: xCoAx 2014: Computation Communication Aesthetics and X, June 2014, Porto, Portugal. http://2014.xcoax.org/pdf/xcoax2014-Adkins.pdf

Deresiewicz, William (2015). "The Death of the Artist—and the Birth of the Creative Entrepreneur." *The Atlantic*, Jan/Feb 2015

Fürst, G et al (2014). "Toward an Integrative Model of Creativity and Personality: Theoretical Suggestions and Preliminary Empirical Testing*." The Journal of Creative Behavior*. http://dx.doi.org/10.1002/jocb.71

Kaufman, Scott (2014). "The Messy Minds of Creative People." http://blogs.scientificamerican.com/beautiful-minds/2014/12/24/the-messy-minds-of-creative-people/

Mueller, J et al (2010). "The Bias Against Creativity: Why People Desire But Reject Creative Ideas." Cornell University, Organizational Behavior and Theory Commons. http://digitalcommons.ilr.cornell.edu/articles/450/

Class representative

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

Student feedback

Enhancements made to this course, based on the feedback of previous students, will be covered during the course. Student feedback on University courses may be found at www.cad.vuw.ac.nz/feedback/feedback_display.php.

Human Ethics Guidelines

Any student assessment or project at any level that involves human subjects (including the documenting, interviewing and recording of information from people) must follow Victoria University Ethics Guidelines. For information and assistance as it relates to your course, consult first with your Course Coordinator. Guidelines are given at:

www.victoria.ac.nz/research/support/research-office/ethics-approval/human-ethics

Other important information

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/students/study/exams/integrity-plagiarism
- Aegrotats: www.victoria.ac.nz/students/study/exams/aegrotats
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progess (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Statutes and policies, including the Student Conduct Statute: www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Student Contract: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Subject Librarians: http://library.victoria.ac.nz/library-v2/find-your-subject-librarian
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz
- NZSM Statutes and Policies, and the NZSM Student Handbook: www.nzsm.ac.nz/student-zone/student-guides
- Scholarships and prizes relevant to NZSM students: www.nzsm.ac.nz/study-careers/scholarships-and-prizes

Events

Regular events are held during trimesters 1 & 2 at all NZSM Campuses. These events are for the benefit of all students, and include performances, masterclasses, special lectures and workshops given by staff, students and visiting artists. All students are expected to keep time free to attend the weekly lunchtime concert on Friday at 12:10pm, along with other events as required.
Music Forum will take place every Friday from 3:10pm–4:30pm. It will normally take place in the Adam Concert Room, Kelburn Campus.

Students should sign up to the **Dawn Chorus**, the NZSM's events e-newsletter, by emailing *events@nzsm.ac.nz* with 'subscribe dawn chorus' in the subject line.

Website: www.nzsm.ac.nz/events